CANADIAN
MOVING PICTURE DIGEST

Vol. 22, No. 22 TORONTO 2, CANADA September 27th, 1930

READ IT AND LEAP

right into your lobby and hang up a banner advertising M-G-M's "Those 3 French Girls"

REVIEW IN HOLLYWOOD REPORTER Sept. 15th

Here is a box office wow if there ever was one. The title promises lots of fun, and the picture itself never lets down for a minute. "Those Three French Girls" accomplishes the almost impossible in a feature length talkie-comedy, maintaining as it does a furious pace from beginning to end, and balancing perfectly in by-play and speech.

The picture starts out as a gag comedy, turns musical for a moment, becomes farce, slapstick and ends as straight comedy-drama. It has everything in it but the proverbial "kitchen stove" and is, on the whole, a riot of ridiculous, hilarious fun.

The direction is splendid—Beaumont seems to have injected into the entire cast the spirit of a silly jag, never for a moment allowing his players or himself to take their comedy "seriously." This has resulted in a spontaneity which makes the picture the laugh-getter it is.

The yarn concerns three little French girls, ambitious to obtain a modiste's shop in Paris, an English earl, his gay old Uncle, and a couple of wandering musicians from Brooklyn, U S. A. The "story" takes them from a little country jail, where the sextette first meets, to the Earl's palace in Paris, and exploits all their high-jinks en route. There are some swell gags and a lot of very funny dialogue. Also a cute song, "You're Simply Delish."

The cast is large yet so good that each one stands out in his own way. The three girls are perfectly at home in their parts, being not only French, but possessed of personality and fascinating voices; Denny comes through in a big way as the bouncing young Earl; and the team of Edwards and Brophy, especially Edwards and his ukulele, furnish a lot of guffaws. Polly Moran is a scream in the one scene alloted to her, and the funniest line of the picture emanates from her "husband" in this particular shot.

The cast works together perfectly, with no stealing of thunder, or yet a let down on personal "put over."

Last nights preview audience doubled up with laughter all the way through. And there is no reason why audiences anywhere should not do the same. Viva la ridiculous!

Cast: Reginald Denny, Fifi Dorsay, Yola D'Avril, Sandra Ravel, Cliff Edwards, George Brophy and George Grossmith.

Depend on us!

METRO GOLDWYN MAYER

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

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CAPITOL

Theatre gets the great Metro-Goldwyn-Mayer pictures

THE M-G-M LION

The King of all entertainers. That's Leo, the Metro-Goldwyn-Mayer Lion. Each year he sets the high quality mark in motion pictures. Pictures like "The Big Parade", "Ben Hur" "Broadway Melody" "Caught Short", "The Big House", "The Divorcee", "Let Us Be Gay", "Our Blushing Brides", "Romance"—all the big hits are sponsored by Leo of M-G-M. Watch for the roaring Lion when you're theatre-bound. It's the safe way to be glad you went!

In the past season, M-G-M won this trophy, presented by the motion picture industry for the year's best picture. M-G-M won the annual nation-wide vote, having 4 out of the Year's 10 Best Films. M-G-M won the poll of newspapers critics with 4 out of the 10 Best Directors. No wonder it is a feather in the cap of this theatre to be showing these great M-G-M attractions!

The Management of the Capitol Theatre is proud to announce that it has obtained for its patrons the entire entertainment delights of the Metro-Goldwyn-Mayer studios for the new Talkie Season of 1930-1931. M-G-M attractions are the talkies that all theatres seek to obtain. It is another triumph of the Capitol to have won them for our patrons.

AMONG COMING METRO-GOLDWYN-MAYER ATTRACTIONS!

TRADER HORN — The Primal Heart of Africa Throbs!
MARIAN SATAN — Cecil B. De Mille's Spectacular Love Drama!
BILLY THE KID — John Ward Brown in King Vidor's Epic Thriller!
MARION DAVIES in "ROSALIE" and "THE FIVE O'CLOCK GIRL" Talkie Treats!
NORMA SHEARER in Sounds in her first appearance in "Divorcee" and "Let Us Be Gay"
GOOD NEWS — The Fun and Footwear Fun Film with Cast of Favorites!
RAMON NOVARRO in "Call of the Flesh," "Song of India," and others
THE MARCH OF TIME — The Talkie Unique with the Greatest Cast Ever Assembled
GRETA GARBO in "Red Dust," the lusty drama of a Persian princess' amour; and "Romance," the stellar romance from the stage success
WILLIAM HAINES in "Chasing Rainbows," the rollicking romance of a Broadway hoofer
JOAN CRAWFORD in "Our Dancers," the story for and "Our Modern Maidens," the love drama

JOHN GILBERT — Glorious Adam once more in "Way for a Sailor"
LAWRENCE TIBBETT in "Men Without Women," the stage hit that thrilled the soul of America!
MARIE DRESSLER and POLLY MORAN in "Caught Short," able to "Talkietize" a thousand laughs!
GRACE MOORE — Broadway's singing beauty in a drama of the heart with Lionel Barrymore's title
BUSTER KEATON in his own stellar comedy hilarious than "Doughboys"
WAR NURSE — The true drama of a hospital unit on the Western Front
ROBERT MONTGOMERY in "Love on the Run," the sensational talkie of the year!
THREE THREE FRENCH GIRLS — With Reginald Denny, Fifi Dorsay, Cliff Edwards. A riot of fun!
MARIE DRESSLER in "The Duchess and the Dirtwater Fox" with Wallace Beery and "Big Money," latest

THE PASSION FLOWER — Kathleen Norris' novel of love's greatest sacrifice!
MEN OF THE NORTH — Willard Mack's sweeping drama of the Northland now Talkietized
BALLYHOO — The thrilling drama of Circus Life as Talkie or Song!
DANCE FOOLS DANCE — What every young woman in love should know!
NAUGHTY MARIETTA — Victor Herbert's soul songs in the sensational romance!
TAMPICO — Joseph Hergesheimer's drama of rich men's love in the oil fields!
THE GREAT MEADOW — Today's best selling book is tomorrow's Talkie Thrill!
THE MERRY WIDOW — All the world has waited to welcome it in Talkies!
THE WORLD'S ILLUSION — The world of love that thrilled five generations. Now a Talkie!
THE CRISIS — Winston Churchill's sweeping drama of Civil War Days

DIXIE, THE DARK HORSE — The Thrill-Talkie of the Race Tracks by Gerald Beaumont
EXTRA! EXTRA! — In addition to the great M-G-M features productions we have selected all of the finest short subjects! M-G-M. the home of talkie short subjects! Watch for them in our programs.
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HAL ROACH COMEDIES — LAUREL-HARDY in their screaming Talking Fun Premiere
"OUR GANG" COMEDIES with the Rascals Funniest Than Ever
CHARLIE CHASE COMEDIES — Never a dull moment!
"THE JOY FRIENDS," a brand new Hal Roach Comedy Idea!
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M-G-M TABLOID DRAMAS
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Canadian Moving Picture DIGEST

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RAY LEWIS
Editor and Managing Director

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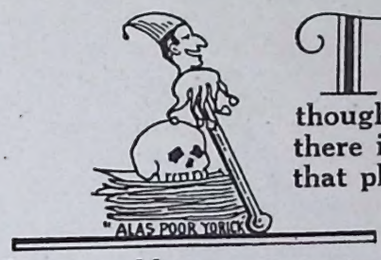
Keeping Faith



THE PRIME MINISTER, The Hon. Richard Bedford Bennett has "kept the faith." The Dear Public is accustomed to electioneering promises; and although these are generally accepted with a "grain of salt, there is always an undercurrent of faith among the electors that pledges will be partly fulfilled; and that if others go "the way of all flesh," it is not that those who have pledged to serve have failed in their duty, but have been unable to carry out promises, owing to circumstances over which the elected government had no control.

There must be that degree of faith in the government, or else the fashion of government would "go out of fashion." Although the voters are prone to shrug their shoulders and cynically say "campaign propaganda," still these root very hard for the policies of their party; and the enthusiasm is not all mob hysteria, the emotional surface of faith is ruffled, even if the depths unmoved.

The Hon. R. B. Bennett was a spirited and aggressive Opposition Leader, during the regime of the past McKenzie King government; and when, as his party's leader, he campaigned for the distinguished office of Prime Minister, he consistently followed those policies which he aggressively advocated in the House, until not only the "face of the waters" of our political Dominion was stirred, but Uncle Sam, safely entrenched behind his Hawley-Smoot Tariff Wall, climbed down to take a closer look at the Dominion elections.

England and the Sister Dominions drew their focus of attention closer also; and when Canada revealed its substantial Conservative majority, our nations and other nations, relaxed into a watchful observation of the new government! What really interested all interests was The Hon. R. B. Bennett, whose election was won in a real fight, on national and international issues!

The promise to call an Emergency Parliament, by way of solving the problem of unemployment, and a reconsideration of the Tariff Budget for the furtherance of the policy of "Canada First," were the headlines involved in which Labour and Industry, representative of the producer and consumer, were the component parts.

An Emergency Parliament followed immediately after election; and a grant of $20,000,000 was moved to help solve unemployment by the stimulation of civic, municipal and Dominion works! The Revision of the Tariff Budget with its new protective, and British preference schedules, not only aimed to protect the Industrial life of our Dominion, but extended its policy of "Canada First" to "England Next," but with no other motivation than one of mutual trade benefits, between Canada and the Mother country!

When the spirit is willing and the flesh is weak, such service is handicapped; and the Prime Minister knowing that Canada is strong in spirit, advocates a policy between Canada and the Empire which will enable Canada to serve the Mother Country strong in spirit and in flesh, the source of her fleshly strength coming from Economic prosperity.

RAY

RAY LEWIS

PRESENTS

ANOTHER pre-election interest of the Prime Minister, closely relates itself to the Motion Picture Industry, which the Prime Minister, The Hon. R. B. Bennett, believes is of National as well as Empire importance. As Opposition Leader, the Prime Minister queried the existence of a Film Monopoly here, under foreign control; and if such control of a national asset and necessity should not be investigated!

As Prime Minister, an investigation of the Paramount Publix - Famous Players Canadian Film monopoly has been ordered by the Government! In all things the Prime Minister remembers and "keeps the faith," establishing a new confidence in governments!

THE FOREIGN control of Canada's dominant theatre chain was bound to bring about an investigation, although "the powers higher up," pooh-poohed such a contingency, or possibility! The Canadian Moving Picture Digest has for the past fifteen years fought to keep Canada open for Film Trade.

No foreign film interest can deny that without any prejudice, The Digest has fought an open battle, staking its reputation, its very life on the policy of fair trade competition in which the "little fellow's" investment should remain as sacred to the trust of Canada, as those Interests who have the protection of Film Control!

THE UNITED STATES has educated the world to the importance of the Film Industry; and should not be surprised if amongst the chaff which it has broadcasted, seed also has been sown, seed which impressed its fruitage upon the governments of various nations, revealing the power of the Screen, to help make or break governments and nations!

When a nation has billions of dollars invested in an Industry, which threads its affiliations into the very Utilities of the service of a nation; and it has a government, sufficiently cognizant of the value of this Industry, nationally and internationally, to organize all strategic offices of trade to co-operate in service, that nation must realize, despite advice to the contrary, that other nations are also alert to these agencies of power, the use of which but emphasizes the national importance of Motion Pictures!

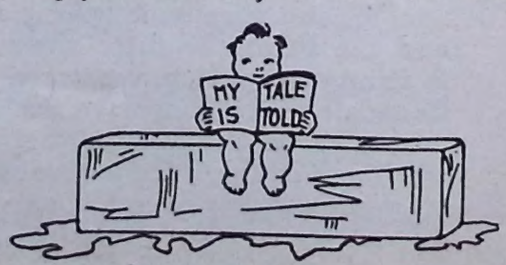
THE POLICY which Paramount Publix has adopted in Canada, was one which has been successful, possibly in the United States, so successful, that despite the objections of thousands of Independent Theatre Owners, the protests from Independent Producers and Distributors, the U. S. Federal Trade Commission expended a period of about twelve years in an investigation, before Paramount was told to "cease and desist" in its policies of being a Film Monopoly!

The "Cease and Desist" order, not being known to interfere with Paramount-Publix in its World Film Monopoly program, why should this power have anything to fear from Canada, or any foreign country; and so despite the fact that this company's policy of arrogant indifference invoked legisaltive reprisals, by way of National protection, legislation through which the entire American Film Industry was taxed; and forced "to pay the piper" which only played for Paramount, the individual units of Motion Pictures have not been aware of what a debt of gratitude they owe to Paramount; and that the Cancer of Ill-will, which is gnawing at their vitals, is the world Irritation of a Paramount Publix Monopoly!

THIS company was warned to keep its "hands off," it persisted in taking control of an enterprise which was inspired to its dominant film position in Canada, because the public interest was Canadian and British!

Instead of "playing politics" with an "irritated public," faced with unemployment, a desire for a fuller National and Empire expression, a necessity for greater trade expansion, the Paramount Publix is advised by pseudo-Canadian representatives; and some officers of its own U. S. organization, who believe that strategy means "grabbing," to ignore Public opinion, possession is nine-tenths of the law; and to tighten up the control.

THE "PROTECTION CLAUSE," the cancelling of contracts for the Trans-Canada theatres are but instances of the lack of, not only showmanship vision, and foresight, but ordinary precaution when in danger! Such a company does not deserve to bottle up Canada for its own selfish Interests, for in such management, one observes that lack of vision which gives Trusts an excuse for control, in that they give better public service. The Paramount Publix reveals that it cannot be entrusted with such power, aside from the fact that it is not in accordance with the policy of Canada First and British Preference to have the Canadian Film Service in the service of a foreign power, whether that service is operative through an Intelligence Bureau, or pays tribute solely to Trade and Commerce!



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The Famous Welcome

"We Welcome Legislation"
"We Welcome Stage Competition"
"We Welcome British Pictures" and
"Ray Lewis" ! !

FAMOUS PLAYERS CANADIAN CORPORATION is becoming most Famous for the many welcomes, which it is sponsoring in the Press. When The Saturday Night exposed the cancelling arrangements of the Road Shows, which would leave Canada, with the exception of Toronto and Montreal, "high and dry" as far as the Drama is concerned, an official of the company visited The Saturday Night, and in an explanation which presented the Corpse of the Drama, protested that it could not be resurrected, "we welcome stage competition," stated this official. The other papers also carried stories about the "poor dead drama," and its welcome.

IN the London Daily Observer, Maurice Colbourne said that the Famous Players Canadian had organized to crush the legitimate drama in Canada. "The Corporation has stated," said Colbourne, "that there are still nine towns left for the theatrical companies, but on examination I found that at three of these it would be an unsound financial proposition to stage a play for a single performance; three of them were one-night stands and the remaining were three-night stands. It would therefor be possible to give only twelve performances between the east and the west coast. I have had to cancel my tour for the next year. I shall take 'The Apple Cart' to Toronto and Montreal, and then tour the States in another play."

MR. COLBOURNE in his article relates the beginning of a route of theatres from Montreal to Vancouver; and of how these theatres fell into the hands of the Famous Players; and were subsequently allowed to fall into a dilapidated condition, while around the corner palatial cinemas were built. "Still road shows continued to play the other theatres, but," states Colbourne, "that competition is to be abolished, in a nutshell the film people, with enormous resources, have decided that the Canadians are to have pictures instead of the ordinary theatre. Cleverly they allowed theatres to fall into a dilapidated state, and their excuse now is that they do not pay to keep open."

WE had a press statement from J. J. Shubert who said, "The stage was never so much in need of salvation as now" — and this sentiment is being re-echoed, by not only Canadians, but the public generally, who are beginning to long for the "human element" in their entertainment. It is of importance to note that Adolph Zukor, through Paramount Publix, controls the Frohman Theatrical Enterprise, Inc., of world-wide dominion; and that this same organization holds a fifty per cent. interest in one of the dominant broadcasting units.

WHEN Mr. N. L. Nathanson was steering the ship of Famous Players, he certainly steered for the strength of control, but never banged his ship up against the Rock of Public Opinion, even if it were necessary to change his course.

The Trans-Canada theatre deal was consummated by N. L. Nathanson, as was also the deal for bringing British players and companies into Canada. It is through his sensing of the necessity of such showmanship that Famous Players made powerful friends, and the American Film domination was not stressed so as to involve danger. If American films did dominate our cinemas, then throughout the dramatic theatres, the Canadian public could satisfy its desire for British plays; and British Films were given some chance also.

WITH Paramount Publix in control, and Mr. Nathanson not directing the policies, Paramount is unfortunately placed in a position of depending on an "official yes sir" to an American policy; and the cancellation of Road Shows, with its subsequent public reaction and sentiment is the result.

NEXT we have the investigation by the government announced; and again this same officer of the company, states to the press and the government, "we welcome the appointment of a commissioner." Such an arrogant attitude but carries out the self-complacency of this company, that it is safe from molestation; and yet when the news leaked out that there was to be an investigation, two officers of the Famous Players Canadian Corporation, and another official hurried to Ottawa; and bombarded various departments in an effort to stop the investigation!

If Paramount Publix and Famous Players "Welcome the investigation," why the "sham battle preliminaries"? and if they do not welcome investigation, why make such an unwelcome statement?

It is only another example of not being able to meet emergencies, of poor showmanship, very poor business foresight, and deplorable diplomacy!

MAJOR FRED J. NEY of Winnipeg, executive secretary of the National Council of Education, is arranging a series of Film Weeks across Canada, leasing theatres for that purpose where pictures made in Canada, Britain, India and Germany will be presented.

The press is giving this series space under the heading "Competition in films"; and this is but one arm of British Law and Order which reaches out to protect its British traditions and institutions! There is no more patriotic nation than the U. S. In order to emphasize its spirit of independence it made history in the past; and it is maintaining this attitude in relationship to the League of Nations and other phases of world-wide interest.

WHY then should Paramount Publix be surprised to find that upon assuming control of a national institution, the Canadian Screen, through its control of Famous Players Canadian Corporation, which controls theatres from coast to coast, holding, through producing, distributing and exhibiting affiliations the ports of Canadian Film Trade, that British interests should be aroused in the public interest to see that British interests are safeguarded.

THE DIGEST cautioned the U. S. producers and distributors that the Paramount Publix grab of Famous Players Canadian and its World Film control complex would start complications. But when Paramount Publix, in order to "mark time" for absolute control and dictatorship, gave the U. S. distributors in Canada some

(Continued on Page 7)

The Famous Welcome

(Continued from Page 6)

"Paramount Paregoric," by way of a few contracts, these children, for children they are in being motivated by a "present-day-business-policy," accepted the contracts, released their vigilance and permitted Paramount-Publix to strengthen its control through giving this company no opposition, nor competition.

THE time approaches when the entire U. S. film industry, will pay for Paramount's arrogance. The U. S. producers are paying now, for where there has been a disposition to be tolerant, to overlook irritations, that tolerance is being eliminated, in order that Canada may emphasize to the U. S. Industry its indignation in the manner in which Paramount-Publix secured control of Famous Players Canadian, its policy of "killing competition," subjugating all other producers and distributors, handicapping the distribution of British Films; and endeavoring to even control the press through its advertising threats!

THE DIGEST has never criticized Arthur Cohen, now Managing-Director of the Famous Players Canadian, but now The Digest, no longer able to remain silent under his asinine management, his slander and the policy of "restraint of trade" against The Digest, and Ray Lewis personally, which this officer of this company has waged, and is waging, because The Digest is endeavoring to protect the Industry of Motion Pictures for everybody, will disclose the truth about Arthur Cohen, who is directing the activities of the Hays Organization in Canada, so that it only serves Arthur Cohen and Paramount Publix, to the detriment of all other film interests!

IT IS this malevolent influence which has inspired Col. John A. Cooper, as head of the Hays Organization, paid to safeguard the interests of all the distributors, to say to Ray Lewis "This investigation by the government will cost us ten thousand dollars in the next two weeks and we are going to take it out of The Digest in advertising." Is Col. Cooper representing all the producers, or working for Paramount Publix; and is he going to permit Arthur Cohen to involve the entire Film Industry in a fight with the government, because the government is endeavoring to keep Canada open for film trade competition, in order to protect the public? Is he going to be a part of the "restraint of trade" policy of Paramount Publix?

Watch this paper for more startling disclosures, where bombs planted in theatres have been alleged to have been inspired by a policy to bomb the Independent theatreowners out of business.

Tom Daley Out

TOM DALEY, who is known across Canada for his showmanship in building up the Tivoli, passes from the Canadian public as a showman, for the present, to take charge of advertising and publicity. Although it may be dangerous to Tom Daley to have The Digest pay any attention to him, in view of the general policy of The Digest, and the suspicious attitude of certain officials, The Digest takes the liberty to comment on the "promotion?" of Tom Daley, with whom this paper has held no conversation since his management of the Imperial for fear of, in any way, compromising his position.

For should The Digest praise Tom Daley, because he has earned this praise, the narrow vision of a much narrower policy, which dislikes personalities and has been inspired by a "mass production" viewpoint, this vision may be under the impression that our comments are influenced! When Paramount Publix assumed control we knew what would happen to Tom Daley, or any other manager who shows individuality and personality in the management of a theatre, sufficient to command a salary.

Theatre Changes Continue

WE are seeing many changes in Toronto. The Uptown is reported as doing a nice business, but former patrons are leaving it, discouraged by its depressing atmosphere! So different than the old regime when going to the Uptown was part of the social order. The public disliking sudden changes, has an antipathy about being marched about even for their entertainment, under the command and control of certain generals; and although somewhat indifferent to the class of entertainment which it patronizes, unless jolted to "sit up and take notice," it certainly resents any interference with its liberty, even if that interference only represents the securing of entertainment where it desires to go.

Paramount Publix suddenly dropped the Uptown, suddenly from a public viewpoint, but this was part of the Publix plan, when absorption came; but it took a little time to arrange. By making the Imperial the big first run house, this management believes it can draw the patronage here, but what it overlooks is that it will draw them to that location for Loew's, for with Metro-Goldwyn-Mayer, Fox and United Artists features, in competition with the Imperial; and the quality of both houses from a standpoint of "Theatre atmosphere" compared, we, in Toronto know that Loew's will get the business; which reminds us of the story of the dog, who had a piece of liver in his mouth, but in crossing a bridge saw a reflection of a dog in the water, with what appeared to be a larger piece of liver. The dog dropped his liver, which another dog picked up, while the first greedy dog plunged into the water for the larger slice, only to find that there was nothing to obtain there!

THE Uptown paid Paramount Publix a profit and Loew's received its rental and a division of profits also from the returns of this house, but Paramount Publix has a complex which finds it irksome to divide profits, it always wants it all, or the larger percentage of any deal.

The B. & F. circuit will soon find that out also, for although it is a subsidiary, designed for the purpose of getting the independent theatre owners under control, the conciliatory and diplomatic arrangement made by the Famous Players Canadian, under Canadian control, is not to the liking of the U. S. control, so watch what will happen here, and elsewhere with subsidiaries which grow too strong! One will be used to kill the other, until the first shall be last and the last shall be first, and all for Paramount Publix.

Loew's Toronto Ready For First Run Place

LOEW'S, Toronto, is getting ready to usurp first run place. Jules Bernstein is as much a part of Loew's as Loew's is a part of "Bernie"!

The Canadian public knows Bernie and Loew's, they know other showmen in Toronto, Laurence Solman for instance, who like "Bernie" is always there to greet his patrons! Although "Bernie" is in the young class as compared to such veterans as "Lol" Solman and Jerry Shea of Shea's Hippodrome, "Bernie" has managed to create a public interest in Loew's, attracting an even class of patronage over a decade of years!

McLean's Has Big Film Story by Cowan

THE October issue of McLean's Magazine has a big film story by James A. Cowan tracing the history of Famous Players strength, and the present film crisis. Adolph Zukor, N. L. Nathanson, and William Fox are featured headlines!

Big 4 In Canada

Douglas Cooper and Jack Roher, owners of the Excellent Film Exchange's Toronto office at 4 Dundas Street East, have secured the Big 4 franchise for Ontario and Quebec and will soon open a new office at Montreal.

Carl Laemmle a Grandfather

Carl Laemmle announces with pride the arrival of his first grand-daughter. The new moving picture infant was born September 19th, 1930, at the Good Samaritan Hospital in Los Angeles. Her mother was formerly Rosabelle Laemmle and her father is M. Stanley Bergerman, in charge of the short product department at Universal City.

Roxy Theatre, Saskatoon, Opens

Mr. Nathan Rothstein, owner of the Olympic Theatre, Assiniboia, Sask., and considered one of the most prominent motion picture magnates of Western Canada, officially opened the Roxy Theatre, Saskatoon, Sask.

The Roxy Theatre is a beautiful piece of architecture, with all modern equipment. It is built on the west side of Saskatoon, the theatre being built on this location as one-half of the people reside in that particular locality.

Mr. Rothstein received a great many telegrams from Hollywood, congratulating him and wishing him the best of luck in his new enterprise.

Reason Given For Refusal of Permit

Mr. Justice Cousinea in Practice Court stated that the reason the city refused to grant a permit to the Citizens Theatres, Limited, for the erection of a theatre on St. Denis St., Montreal, Que., was that the clergy in the north end of the city, where the theatre was to be built, were very much opposed to it. They thought there were sufficient theatres in this part of the city.

A writ of mandamus was issued and another hearing will take place at a later date.

Grand Theatre, London, Re-Opens

The Grand Theatre, London, Ont., has re-opened and the first picture that was presented before the public was "All Quiet on the Western Front." The opening ceremonies might be described as "short and sweet."

Clarence Robson, Eastern Division Supervisor for Famous Players Canadian Corporation, gave a short speech, stating that all the credit for the re-opening of the Grand goes to Mr. John R. Minhinnick, Manager. He said that the theatre would have all the best road shows and talking moving pictures. Mr. Minhinnick was given a great ovation after his brief but effective talk.

SALESMAN WANTED

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Show Business

(Special to Digest from Ottawa)

Two theatres in the uptown section of Toronto were entered on successive nights and, in each case, the intruders were unable to break the safe. Manager Bernard Murphy of the Danforth Theatre reported a nocturnal visit to the police and, subsequently, Manager Dick Howarth of the Bloor Theatre made the same complaint. The Bloor Theatre was also ransacked.

For one week playing "Men Without Women," Manager L. M. Graburn of the Strand Theatre, Calgary, displayed cards at local midget courses offering a "guest ticket" to every player making certain holes in one. Graburn obtained plenty of advertising and 30 players claimed a ticket prize.

On the first day of "Journey's End" at the Capitol Theatre, St. Catharines, Ontario, the local Sea Cadets paraded the streets with their band and finally marched to the theatre where they occupied reserved seats. Result: Good business.

Manager H. E. Wilton of the Strand Theatre, Hamilton, Ontario, has announced a standing offer in the local schools to the effect that every pupil presenting a week's report showing 60 marks or better for the week will be admitted as a guest for the Saturday matinee. The stunt is the talk of the schools and regular Saturday business has taken a good jump.

Manager Eddie Landsborough of the Capitol Theatre, Galt, Ontario, secured important co-operation with local stationers when he sold them the idea of buying children's tickets to be given with purchases of school supplies. One ticket is given with each purchase of school books or equipment amounting to $1.00 or more.

Harold Hitchinson, manager of the Parkdale Theatre, Toronto, for some years, is now in charge of the Tivoli Theatre, Hamilton, one of the real show places of the city.

Manager Joe Franklin of B. F. Keith's Theatre, Ottawa, is again in the public eye through his appointment as director of publicity for the Royal Humane Society.

For the third time in less than two months, Manager Ray Tubman doubled up the Regent and Imperial Theatres, Ottawa, for a simultaneous feature presentation by offering "Animal Crackers" at both houses starting September 20th. Previous joint showing were "All Quiet on the Western Front" and "Song O' My Heart."

Manager Walter Davis of the big Capitol Theatre, Winnipeg, worked a new gag with lost and found articles when he rigged up a rack in the lobby on which he hung the keys which had been dropped in the theatre. "Have you lost a key?" is the sign over the board.

Manager Charles Querrie, veteran director of the Palace Theatre, Toronto, has presented a trophy in memory of Jimmie Murphy, famous Canadian sportsman, to be awarded annually to the best lacrosse player in Ontario. In years gone by, Querrie and Murphy were great rivals in Canadian sportdom but were actually close friends.

(Special to Digest from Winnipeg)

The management of the Garrick Theatre, Winnipeg, a flourishing independent house owned by H. A. Morton, announces a fine list of pictures booked for the autumn and winter season. These pictures represent some of the cream of the output of the United Artists organization. Starting this week, September 26th, with Ronald Colman in "Raffles," the new releases booked included the following:

Dolores Del Rio and Edmund Lowe in "The Bad One," D. W. Griffith's production of "Abraham Lincoln," with Walter Huston; Roland West's "The Bat Whispers," with Chester Morris; Douglas Fairbanks in "Reaching for the Moon;" Gloria Swanson in "What a Widow;" Henry King's "Eyes of the World;" "The Lottery Bride," Norma Talmadge in "Du Barry;" Evelyn Laye and John Boles in "Lilli;" Eddie Cantor in "Whoopee;" Mary Pickford in "Forever Yours;" Joan Bennett in "Smilin' Through;" Al Jolson in "Sons of Guns;" and new untitled pictures for Gloria Swanson, Dolores Del Rio and Walter Huston.

With seating accommodation at Winnipeg's Little Theatre sold out for three nights, and with everything ready for the first performance, production of Elmer Rice's play, "Street Scene," was called off within a few hours of the time set for the raising of the curtain.

The cancellation was by order of William A. Brady, of the Playhouse Theatre, New York, who has acquired exclusive rights to the play.

The production was sponsored by the Delta Phi Epsilon sorority of the University of Manitoba. The cast, of 50 characters, had been rehearsing for 10 weeks, and the sorority had spent between $600 on the play, in the belief that it could be produced in the usual manner with payment of royalties.

Notice that it could not be produced in any circumstances was received at the final rehearsal in a telegram from Mr. Brady. A telegram was sent to him by C. P. Walker, owner of the Walker Theatre, asking him to reconsider his decision, but he replied that that was impossible. Further efforts were made by telegram and long distance telephone, but Mr. Brady remained unshaken and a final wire from New York in the last afternoon left no option but to abandon the undertaking.

Members of the city council of Winnipeg as a result of a suggestion by Ald. E. T. Leech, chairman of the civic safety committee, viewed motion pictures promoted by the International Fire Chiefs' Convention while in Winnipeg recently, at a special showing in the Capitol Theatre, September 19th.

At the last session of the safety committee Ald. Leech suggested that the council be given an opportunity to view the films on the work of the salvage corps and inspection services offered by fire forces.

Chief Boulden stated that the films were shown in an effort to educate the citizens in fire prevention and the conservation of their property.

Round About the Studios

Kay Johnson, one of Broadway's best-known actresses, playing in Cecil B. De Mille's "Madam Satan," for Metro-Goldwyn-Mayer.

Thomas W. Ross, veteran stage actor, has joined the grand march to the Vitaphone ranks in a comedy called "Sweet Sixty," especially written for him by Burnet Hershey. Supporting Ross are Donald Foster, Carroll Ashburn, Nana Bryant and Helen Deddens. Arthur Hurley directed.

Eight new players will be introduced to screen audiences when "Up the River," Fox Films' unique comedy romance is shown. Spencer Tracy, Claire Luce, Goodee Montgomery, the Keating twins, Althee Henly, Robert Burns and John Swor never had played in pictures before they were assigned to act in the John Ford production. All have had experience on the stage.

Douglas Fairbanks in a strictly modern, fast-moving, dashing role — that's the promise for his forthcoming picture for United Artists, "Reaching For the Moon," an Irving Berlin production scheduled to be launched soon.

The humor and charm of Bebe Daniels will be given full leeway in her capacity as feminine lead.

The story of "Reaching for the Moon" is an original by William Anthony McGuire, noted playwright, who has become affiliated with United Artists as a writer-producer.

Nancy Carroll will remain in New York for the next two months to appear in an original screen story by Dana Burnett, tentatively entitled "Two Against Death," which has been purchased by Paramount as her next starring vehicle. George Abbott, who is now in New York, will remain to direct her. As a result of this change in plans Clara Bow will not travel Eastward at this time to film "Usherette" at the New York studio as originally announced. Miss Carroll, with Fredric March and Frank Morgan, recently completed "Laughter" at the Manhattan studio. She is now enjoying a brief vacation.

Although Betty Compson is divorced from her ex-husband James Cruze, she will continue taking orders from him in the new Tiffany picture "She Got What She Wanted," in which Betty is featured and Cruze directing.

Warner Bros. have acquired the screen rights to two successful German plays. "The Shooting Gallery" ("Schiesbude") by Alice Stein-Landesmann and Carl Meinhard, will probably be a vehicle for Dorothy Mackaill. "The Green Cat" ("Die Gruene Katze") is by A. M. Willner and E. Rubricius.

Since Robert Montgomery scored such success with villain roles as well as heroes, the trend is on for varying characterizations.

The latest film leading man to hearken to the call of Jiggs, who will make his debut as a villain in "The Big Dog-House" which Zion Myers and Jules White are directing for Metro-Goldwyn-Mayer.

Jiggs has been hero in "College Hounds," "All Quiet on the K-9 Front" and other doggy talkies. His role in the new film is a murderer and betrayer.

Oscar is leading lady in the big prison drama, now being screened in several languages. Included in the cast are Pepper, Buster, Billy and Jerry.

Clarence Brown, who has directed Greta Garbo in "A Woman of Affairs," "Anna Christie" and "Romance," will again pilot the Metro-Goldwyn-Mayer star in a new dialogue vehicle, story titled "Inspiration." This is an original story for the screen and production is listed to start in the near future.

Mona Rico, talented little Mexican beauty, appearing in two Pathe productions "Big Money," a feature, and "Hearts and Hoofs," a two-reel comedy, began her film career playing opposite John Barrymore in "Eternal Love."

"Those Three French Girls," is described as an absolutely new type of sound picture farce comedy. This film marks the debut as a screen writer of P. G. Wodehouse, noted British humorist, who prepared the dialogue of the picture from an original story by Dale Van Every and Arthur Freed. Adaptation and continuity were done by Sylvia Thalberg and Frank Butler, and the picture was directed by Harry Beaumont. "Those Three French Girls" are Yola d'Avril, Fifi Dorsay and Sandra Ravel.

Yola D'Avril, Fifi Dorsay and Sandra Ravel are "Those Three French Girls" playing in Metro-Goldwyn-Mayer's production of that name.

Pathé News focused the Coloratura cameras upon the rainbow-hued birds of the New York Zoological Park for a vivid Macaw story in natural color scenes.

Nita Martin, whose excellent work in several Tiffany pictures, including the recently released "Borrowed Wives," earned her the privilege of repeating frequently on the same lot, has been engaged by Phil Goldstone, chief studio executive, for one of the roles in "The Third Alarm."

Anita Louise, James Hall, Paul Hurst, Mary Doran Jean Hersholt Hobart Bosworth, Marie Astaire and a host of well known players are filling principal roles of this Tiffany "special."

Booth Tarkington has completed the dialogue for "The Ruling Passion," which will be one of the next Vitaphone vehicles for George Arliss. It is based on the book by Earl Derr Biggers.

Arliss, whose current release "Old English" promises to rank as the outstanding picture of the year, as his "Disraeli" was of the preceding one, prevailed on the famous novelist and playwright to prepare the dialogue on this story for him out of friendship.

"Dracula," By Bram Stoker, negotiations for which took Universal fully six months, is one of the new productions on its schedule. The adaptation was made by Louis Bromfield, author of "The Green Bay Tree," "Early Autumn" and "The House of Women" and Dudley Murphy. Tod Browning is completing the cast which will include Bela Lugosi who originated the title role and played it for two years on the stage.

Exhibitors throughout the nation may look forward to "Cimarron" as one of the finest productions ever undertaken by any film producing company. Directed by Wesley Ruggles, with the stalwart Richard Dix and the attractive Irene Dunne in the leading roles, "Cimarron" looms on the production horizon as one of the finest as well as one of the most stupendous undertakings in motion picture history.

Scenes are being shot at this writing at the RKO ranch at Encino. A city of ten square blocks has risen on the plains there. More than 7,000 persons bring the town to life. Window displays, wagons, costumes, animals, flashing weapons, and properties blend with the characters to put life blood into the reproduction of Edna Ferber's famous novel.

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